Fairy: Origins, a Phenomenon, and Realms

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Abstract:

Introduce the medieval phenomenon of what “Fairy” is/was; shared phenomenon shaped ideas and practices of medieval peoples. Show of the literature that was studied, reviewed, and manipulated to support the thesis subject. Explain methodological approach of the research design. Discuss the points of the thesis; being origins, the phenomenon, and realms. Explain what limitation were encountered in construing a research design with its basis in speculative and scholarly works concerning the period. A conclusion based on findings in known or collected literature, material discovery, methodological approach, and personal normative opinion based on educated and passionate research for a subject that is very close to the treatise author.

The Medieval Times is an era of history that was not confined to one continental area. It is a period of history that produced the basis for folk-beliefs and folk lore that is multifaceted and a primary aspect of these archaic traditions and practices was centered around the existence, influence, and interactions with what is generically referred to today as "fairy/faerie," a race of beings of copious variety, "species," and power. all over the old western and eastern hemisphere; from the Tuatha da Dannan of the ancient Erie and Picts of druidic and Celtic traditions, the Norse realms, gods and the Bifrost, the tales of the Islamic Peri and djinn, and the ever diverse diayokai and yokai of Japan. There are remnants and preserved ancient texts that explain creation of sentient beings. One such Islamic text explains that angels were created of light, the djinn of smokeless fire, and man of clay of the Earth. Generally, why are Faerie only acknowledged in medieval secular life(Grimal, 1965 Lindahl, 2002 Suilleabhain, 1970)?

Medieval Folklore is a primary source for the creation, substantiation, and preservation of the "fairytale." The key semantic is the appellation "fairy." The lexicon concerning the naming, definition, compartmentalism today of this all but tangible race of beings is vast.

Why is Fairy important today? In folklore the "fairytale" has its roots in making light of a people's cultural origins, customs and societal expectations, teaching lessons, but attention must be paid and it is appropriate to acknowledge that the concept, archetype, and literary expression consists of two English words that make a compound word. Fairy are believed to be beings who lived among, away, or are now hidden from human beings (Briggs, 1967 Lewis, 1994).

To illustrate the validity of researching the medieval folklore subject of "fairy," I came across a theory that may strengthen the purpose of this treatise

An article by Saoirse Docherty published Thursday 5 June 2014 named "5 Reasons why fairy tales are good for children." Docherty asserts these 5 benefits:

> 1. They boost a child's imagination and cultural literacy
> A child's imagination is a powerful and unique thing. It is not only used to make up stories and games, it is a key factor in their creative thoughts and can define the type of education, career, and life they have. With this imagination comes a cultural literacy; fairy tales often include different cultures and ways of doing things. They teach children about cultural differences in the world outside their own gifting them a curiosity to learn new things and experience new places.
>
> 2. They teach us right from wrong
> Standing strongly within fairy tales of magic horses and glass slippers is a moral backbone. It is in a fairytale's DNA to have a strong moral lesson, a fight between good & evil, love and loss, and these lessons rub off on our children.
>
> According to The Telegraph, Mrs. Goddard Blythe, director of the Institute for Neuro-Physiological Psychology in Chester, said:

> "Fairy tales help to teach children an understanding of right and wrong, not through direct teaching, but through implication."
>
> Fairy tales help to teach children an understanding of right and wrong, not through direct teaching, but through implication
> Fairy tales teach children that good will always triumph and, while this may not be true in aspects of the real world, the lesson is simple and important. Be the hero, not the villain. Learn to hope for better.
>
> 3. They develop critical thinking skills
> Following on from the last point, and as Richard Dawkins has pointed out, fairy tales teach children critical thinking. They see the consequences of characters decisions and learn that what will happen to them depends on the choices they make. Not all characters can be good role models, even 'the goodies' can be damsels in distress, or reckless (or feckless) princes. What the stories do teach though, is that when bad things happen, you have decisions to make. If you make the right ones, everything might just turn out OK.
>
> 4. They can help children deal with emotions themselves
> Not only do fairy tales prepare our kids for society and making moral decisions, they teach them how to deal with conflict within themselves. Child psychologist Bruno Bettelheim, who specialized in the importance of fairy tales in childhood, believed that fairy tales can aid children in dealing with anxiety they are, yet, unable to explain. In fairy tales children are often the main character and often will win against the story's evil. Readers can relate to this and find a fairy tale hero in themselves. Watch any Pixar film for guidance on this one.
>
> 5. And finally, they are great fun!
> I have very fond memories of curling up in bed and disappearing into another world where dragons fly and princes fight. My memories of overwhelming excitement when my dad came home with the latest Harry Potter book still makes my smile. The games I played with my friends in our garden were indisputably improved by our imaginations, which were still swimming in last night's story.

So how different are the reasons modern societies and cultures make relevant in sharing fairytales today? Were medieval parents merely attempting to insight thinking, curbing inappropriate behavior, or entertaining their children? Or was it more than that?

The topic of Fairy is important because the phenomenon is our basis for the fairytales of the medieval times. Without the fairytale, understanding, perceiving, questioning, and the study of medieval folklore and beliefs would produce an anemic, passive, and dismissive approach that wouldn't grasp the fundamental necessity for inquiry, contemplating, and a conceptual understanding of an era of human history that is defined by acknowledgement of benevolent, malevolent, elemental non-human beings and their place in shaping the medieval psyche that transcendentally has effected humans in copious ways up to the present.

The fairy may be believed to be a mythology today, but there are so many accounts and interactions with fairy-beings during the Dark Ages that it must strike one that the phenomenon has some basis in bona fide experiences; even if most of experiences became oral histories, tribal/village cultural traditions passed generationally, anecdotal fables to teach lessons on ethics and morals, and/or complied on information lacking a pinpoint primary source(s) (Ashliman, 2004 Briggs, 1967 Lindahl, 2002 Sheridan, 1911).

In the search for literature and material support for designing a treatise concerning "Fairy" was by utilizing the physical collection of the University of Central Oklahoma Library, many compilations on other collections, some online books, computer search engines to locate, map, and substantiate relative sources of authentic scholarly and professional works as well as cross-referencing what was decided to be used as support for findings, discussion, and open-conclusions.

Upon discovery and to engender support for the thesis, certain individuals who are considered expert folklorists came into perspective and are championed by the folklorists of today; they include the works of Seán Ó Súilleabháin (1903-1996) of the Irish Folklore Commission, Leslie Ellen Jones who holds a Ph.D. in Folklore and Mythology Studies from UCLA, with a specialization in comparative and Celtic mythology, Diane Purkiss (born 30 June 1961), a Fellow and Tutor of English at Keble College, Oxford. She specializes in Renaissance and women's literature, witchcraft and the English Civil War, then we have Professor D. L. Ashliman who retired May 1, 2000 from the University of Pittsburgh, the Larousse World Mythology Book by Pierre Grima, Katharine Mary Briggs (8 November 1898 – 15 October 1980), British folklorist and writer and from 1969 to 1972 served as president of the Folklore Society, among other cross-referenced, cited, and confirmed materials and compilations of folklore on Fairy based in/on medieval origins.

The only competing theories contradicting the subject of "fairy" are those based in scientific approaches that are completely empirical and based in modern application of experimental models that cannot even begin to use folklore as a basis for legitimate inquiry coupled with a lack of sociological indifference to an individual or a collective conscious and unconscious need to make sense of the universe by merely using "lore" i.e. experience and observation.

For this treatise a gathering of physical books, online books, selections from libraries and other collection found physically and via computer/digital search engines and all online sources found to have basis in academic and scholarly works.

The method of research consisted of locating materials and then "shepardizing" the materials and manipulating what data was/is available on the medieval folklore subject of "fairy the noun" and the juxtaposition of its usage that refers to the verb meaning a belonging to, resembling, or associated with fairies and the use of the word "Faerie" as a noun that refers to an actual place, dimension, or hidden "otherworld."

What is Fairy? Or Faerie, Fey, the semantic of defining or naming the beings seems copious. Every culture or rather civilization had its designation, honorific, title, epithet, label; but for the sake of this paper we will explore and examine the conflation of the ancient Briton, Norse, Gaelic, Celtic, and specific European medieval cultures that concern the "Fairy/Faerie," legends and mythos that established the phenomenon, and possible founded, rational, true, accurate, authentic, historical, genuine, accounts that construe situations, circumstance, experiences, cases, incidents and occurrences that founded the provenance and origins of Fairy/Faerie and will argue the people of the medieval era were acknowledging and experiencing interactions with non-human beings. When there are accounts either preserved in oral traditions or early forms of writing and documentation that are exceedingly particularly, exceptional, and immensely extraordinary in volume and distribution we can discern that Faerie is more than just superstation and a mere construct of a medieval imagination or denial of culpability for societal fortune and hardship (Briggs, 1959 Grimal, 1965 Kirk, 2008).

Other words describing the fairy are fata, fay, fae, fair folk, faery, or faerie and are used interchangeably throughout different times of the medieval era up to contemporary times and are usually based on region, culture, and of course language source. The French, Italian, Latin, and Germanic languages differ in semantics in that some refer to "enchantment," to women believed to be witches or half human offspring of fairy beings, or even reference to an ancient magical people who were eventually driven away by powerful and overwhelming numbers of human invaders or by choice retreating to magical realms of their own making or by provision by sympathetic deities who sided with the magical refugees (Lindahl, 2002 Suilleabhain, 1963).

To get acquainted with faerie and for this treatise we will discuss origins and material and literature encompassing the phenomenon.

All over the planet it is evident that people of ancient times had a commonly held belief in magical diminutive folk inclined to sway the lives of human beings. The ancient Norse Edda, a medieval Icelandic literary collection that influenced northern European traditions of the tand-fé or tooth fee, a recompense for lost childhood teeth to which gave rise to belief if the extracted childhood tooth was placed under a pillow as the child slept a mouse-like being would come during deep sleep and night to exchange the tooth for a monetary reward. This tooth-fairy was benign and loved. Yet there are tales too of malevolent creatures who caused accidents, treacheries, and misfortune. The leprechauns of Irish folklore were known to grant wishes if captured yet the wishes, like a binding contract, had to be specific for the cunning of the Faerie could turn a person's heart's desire into a regrettable and terrible outcome. The yokai, the Japanese faerie equivalent were shape-shifters and came in a variety of animal/human-like hybrid forms. The Kappa, a water spirit was known to lurk in the shallows of streams and swallow unsuspecting children playing alone in the water (Ashliman, 2004 Briggs, 1959, 1989 Purkiss, 2001).

Who are the Faerie? Where did or rather do they come from? What theories are available or acknowledged in plausible, dispassionate, and acquiescent credulity that bares foundational conviction of the existence of Fairy/Faerie beings. The paper will also examine the many different activities and customs that the Faerie are said to be observed and allegedly engage in. We would not have the "fairytale" without originators, justifications, necessity, and convictions that regard reckoning of Faerie as real beings, a real place, and intrinsically linked to the histories, lives, and events of the Medieval era. Some scholars speculate that medieval people would use "faerie" as an excuse to mitigate if not face consequences that would lead to societal ostracization or criminal convictions (Bettelheim, 1977).

The histories of Faerie are a conflation among many cultures, but for the sake of focus on medieval lore and what is agreed a look at the ancient Gaelic/Briton legends pertaining to" The Insular Celts: Great Britain and Ireland" (ref), Gaelic folklore, and support from French, Germanic and few other European traditions to attempt a folklore discussion on origins, influence which established shared and unique legends and mythological cycles pertaining to respective medieval accounts of "fairy" phenomenon., types of fairy, classifications, societies, and Faerie as referred to a place or "otherworld" with basis in cultural and regional histories by way of selected interpreted medieval accounts (Grimal, 1965 Lewis, 1994 Lindahl, 2002).

It is said that the that the origins of the Faerie are a mixture of folklore that predates them medieval, however it was the medieval era, 300 AD to 1300 AD that really established what we know today concerning the mythologies and legends that acknowledges the existence, the influence, and origins of fairy beings (Grimal, 1965 Lewis, 1994 Lindahl, 2002).

Origins

The medieval texts that survive today are few far between. A surviving example of mythos and legends are found in medieval vellum manuscripts; one being the Lebor Gabála Érenn "The Book of Invasions." Composed in the 11th century by an anonymous source who had compiled centuries of oral narrative that recounts the earliest peoples who inhabited Ireland and Britain. The epic tells the story of the first six successive peoples to appear in ancient Ireland. First to land on the ancient islands were the Cessair, descendants of Noah. Then the Muintir Partholóin who inhabited Ireland 300 years after Noah's Flood and are attributed to establishing the practices farming, cooking, brewing and construction on the islands. Arriving thirty years after the Muintir Partholóin, had died out, Nemed, meaning "privileged" or "holy" in Old Irish, is a figure in medieval Irish myth and leader of a third group of people that settled Ireland; the Muintir Nemid "people of Nemed. Fir Bolg is the fourth group of people to settle Ireland and they descended from the Muintir Nemid. They were driven out and deposed by the Tuatha Dé Danann. The final race to settle in Ireland are the Irish people known then as the Milesians. They are the Gaels of Hispania, a nomadic seafaring people said to have traversed the earth for hundreds of years. Once landing in Ireland they opposed the Tuatha Dé Danann; the islands pagan gods. Finally, after a lengthy period of battles and losses an accord is struck and the two peoples reach an agreement to split Ireland; the Milesians take the world above, whereas the Tuath Dé take the world below, the Otherworld later to be referred to as Faerie (Grimal, 1965 Lewis, 1994 Lindahl, 2002 Suilleabhain, 1963).

The Tuatha Dé Danann "people(s)/tribe(s) of the goddess Dana or Danu," are a supernatural race of pre-Christian Irish mythology that make up the Gaelic Irish pantheon of deities. These deities are said to have come from islands far to the north of Britain or from the sky. The Irish tales denote the deities as fairy and this a demotion from gods and goddess status in the mythology due to the decline of the druids and the ever-spreading influence of the newer Judeo-Christian and Islamic faiths. The main antagonist of the Tuatha Dé Danann are the Fomorians. The medieval myth concerning the second peoples of ancient Ireland; the Muintir Partholóin declare in them annuls that they were the first to occupy Ireland after The Great Flood. However, the Fomorians are said that the Fomorians were also a seafaring people from the east and they had arrived on the island two hundred years prior bringing with them the tools to work the land, the plough and introduced the first oxen. The Fomorians are said to be descendant from Ham, son of Noah. The Muintir Nemid were said to come upon the Fomorians first and had won many battles between them but two great warriors arose from the Fomorians and they were the first of the Fir Bolg. When Nemed of the Muintir Nemid died the Fir Bolg enslaved many of those peoples and defeated the remnants of the Fomorians in battle and the people suffered a great plague and many perished Faerie (Grimal, 1965 Lewis, 1994 Lindahl, 2002 Suilleabhain, 1963).

The invasion of the Fir Bolg took hold and became a dominant power on the islands. The Tuatha Dé Danann and the remnants of the Fomorians created an alliance by intermarrying their royalty. As the epic transpires for years it finally happened that the Tuatha Dé Danann conquered the island and ruled as gods Faerie (Grimal, 1965 Lewis, 1994 Lindahl, 2002 Suilleabhain, 1963).

The Tuatha Dé Danann are according to Gaelic/Irish folklore are the first fairies. Though in ancient times they were referred to as gods and goddesses. So, it comes to establishing etymology and defining of what faerie is and where.

Types, Classifications, and Temperament

The names and traits of fairies very from locale to locale. The most famous and already established in this treatise are the Tuatha Dé Danann which means Tribes of the Goddess Danu or People of the Sidhe meaning fairy mound Faerie (Briggs, 1967 Grimal, 1965 Lewis, 1994 Lindahl, 2002 Suilleabhain, 1963).

The word of faerie is a generic term for any of the hundreds of types of hidden beings formerly believed to share the earth with humans. Each region had one or more species of these creatures. Although the different kinds of fairies differed greatly from each other in size, habitat, and character, they did share some qualities. They live very close to humans, somehow in a parallel world, but they remain invisible except under special circumstances. When visible, they closely resembled their human counterparts, although they were typically much smaller. Fairies possess supernatural powers, which they could use either to help or to harm their human neighbors. However malicious the hidden people might be, humans often called them "the good folk" to avoid offending them. With the right charms and rituals (often of a religious nature)

humans could gain some control over fairies, and according to some legends, they vacated many Christian areas altogether because of the reading of the church bells, it is also believed that the faerie is either allergic to or can be killed by iron; the lore states that cold iron is very poisonous and when iron is forged into steel, it becomes deadly. It was also found that in some medieval instances that magicians would carry a wooden staff that was designed to contain and conceal an iron core. In the folklore of occult practices a magician of the medieval time would carry a wooden staff with an iron core for the purposes of physically defending themselves from assault and used in defense being that the iron added extra weight and balance making the wooden staff is very reliable weapon and shield however in the magical arts a staffer or want with an iron core was believed to have the power, when used properly, to subdue control and master demons and other supernatural beings into service and submission(Briggs, 1967 Grimal, 1965 Lewis, 1994 Lindahl, 2002 Suilleabhain, 1963). .

With the advance of secular learning, belief in fairies declined in most areas. Folklore and popular culture have now relegated these little beings to the realm of fantasy fiction and make-believe.

Many names of the fairies are euphemistic, often translating merely as "they." Other euphemisms mean things like "the gentry," “the Fair Ones," "the Good Ones,” and other such names like "the Mothers.” Medieval folklore tells us that there are many creatures that are closely related to the fairies; they are the banshees, brownies, dwarves, elves, genies, gnomes, goblins, hidden people, sprites, leprechauns, nymphs, pixies, trolls, ogres, kelpies, hobs, hags, incubi, and succubae, among many other supernatural creatures. But though there were/are many names for these "magical" creatures they were all conflated to be simply "fairy" beings (Ashliman, 2004 Briggs, 1967

There is also classification of almost a socio-hierarchical caste or system that fairies were compartmentalized. One such classification deals with a division between "light” and "dark" courts or what would be referred to as “trooping fairies.” The Faerie of Irish, English, and Scottish folklore are arranged with such a diversity of traditions and behaviors. Two notorious categories, derived from Scottish folklore is the moiety of the Seelie Court and the Unseelie Court (Briggs, 1976 Froud, 1979).

The Seelie pursue aid from humans and it is custom for the Seelie warn people if the Seelie were offended to give a chance to amend the wrong. For every human kindness given to the Seelie the humans would be rewarded with favors and a keeping of a long memory of the kindness. However, if the Seelie are offended or betrayed they will avenge insults and even curse in response. Other names for the Seelie court are 'The Shining Throne' or 'The Golden Ones' and 'The Summer Court'. Though known for mischief they are of a light-hearted attitude, forgetting sorrows swiftly and at times failing to realize the effect their actions and presence has on mortals (Briggs, 1976 Froud, 1979 Lindahl, 2002).

The Unseelie Court is comprised of Fae who are darkly-inclined and generally wholly evil. Distinct from their “light” counterparts it takes no offense or reason for the dark faeries to inflict misery and destruction on humans. As a "host" their time is at night: they delight in

assaulting anyone or anything that happens to be in their nightly stalking. Yet though a distinction is made become to “balancing” between Faerie power and reign, the Seelie Court are not always benevolent and neither are the Unseelie constantly malevolent. It is believed that an Unseelies could develop a fondness for a certain human being and if that person shows respect and loyalty they may be chosen to become a ward or the equivalent of a pet. There is also a correlation of such a division of Elves in Norse mythology, into "light" and "dark" character and temperament (Briggs, 1976 Froud, 1979).

> Some groupings echo an earlier (medieval) classification concerning the Germanic elves (Dökkálfar and Ljósálfar) because the Insular Celtic "fair folk" do not have a comparable translations for divisions between or among the variety of Faerie temperaments and concerns. , In Irish Fairy and Folk Tales by William Butler Yeats took liberty to divide the faerie into classifications like the “Trooping Fairies (appearing in splendid processions), usually court Faeries that appear, act and reign during times and seasons of the year. Then there are the Solitary Fairies (mischievous spirits appearing on their own), they have no allegiance to one court and are usually powerful. Katharine Mary Briggs asserts a third classification be acknowledged and they are the “domesticated fairies,” a certain type Fay that is linked to a specific human household, family, or dwelling (Briggs, 1967, 1976 Grimal, 1965)

The French fairy tales in the précieuses style also divide the Faerie into good and evil only for storytelling and literature and the central faerie figure is always thoughtful of the humans they encounter. Tylwyth Teg are welsh fae and akin to the Irish Aos Sí who are not classified as wholly good or wholly evil (Grimal, 1965 Lewis, 1994 Lindahl, 2002 Suilleabhain, 1963).

Each culture of the west and had/have respective names for these “otherworldly” beings. The fata of Italy, “fay, fae, faery being a conflation of French and English that can be ambiguous in that it may refer to one type of entity or a race, or name used to describe copious supernatural being(s). The name “Fair Folk or Good Neighbors(s)” is an English translation of the older Gaelic Irish term Aos Sí, who are supernatural race of Irish mythology both Scottish mythology comparable to fairies, elves, etc. The Germanic word is spelled “Fee,” to the French they are “Fée.” In the far northern European regions the Scandinavian folklore, having heavy pre-Christian influences, does not have “term” to describe fairy-like beings being that they treat each type as separately e.g. tomte, nisse, gårdbo or gårdbuk which whom can be helpful if appeased and malevolent is mistreated. The Scandinavian folklore includes troll, the she-werewolves called Nattmara, meaning nightmare like the Irish ban side "woman of the fairy mound." They also recognize mermaids, and other “siren” like beings who lure sailors to shipwreck making a meal of the men (Briggs, 1967 Grimal, 1965 Lewis, 1994 Lindahl, 2002 Suilleabhain, 1963).

What is agreed upon based on medieval source compilations there are certain and universal aspects that are indicative of the faerie race. Firstly, I faerie cannot lie, based on welsh writings of 1188, the fairy worshiped the truth and once a human ally committed an offensive act by way of lying or stealing, the mortal will be banished and excommunicated from the realm of faerie forever. It is also understood that though the faerie cannot lie, and being an amoral creature, as fairy can bend the truth so to say a fairy can "skirt" and manipulate a response that is not necessarily lying while not omitting a truth the faerie may be protecting. Another thing that a fairy protects is its true name. A faerie may call itself by a title or nickname but will never offer, speak, or share the fairies true name; if it human gains knowledge of a faerie's true name is said that the faerie becomes subject to the whims and wishes of the mortal who speaks the fairies name aloud, this is probably what gives rise to the idea of witches and magicians maintaining a faerie familiar. It is also construed that the faerie is either very allergic or can be killed by exposure to or weapons made of "cold iron." It is also said that iron forged into steel is especially deadly to faerie creatures. It is also agreed that religious icons, blessed artifacts, and symbols can ward away and repulse fairies who are considered a threat or a nuisance (Kready, 1916 Purkiss, 2001 Suilleabhain, 1963)

Realms

Then there is the term Sidhe which are the actual Irish earthen mounds, which Irish folklore and mythology are believed to be the home of the Aos Sí. Later the word Sidhe (pronounced Shee) is used interchangeably to describe the beings living in the fairy mounds and the dwellings themselves. The most common time of day to see them is twilight (Briggs, 1967 Grimal, 1965 Lewis, 1994 Lindahl, 2002 Suilleabhain, 1963).

The word fairy/faerie does have a dual noun usage. As stated before faerie refers to supernatural beings of medieval legendary and romance who maintain their own realms, and sometimes they venture into "upper" world, and there are stories of fairy abductions by way of seducing mortals to enter their realm being an amoral sort of creature its agenda may seem completely illogical if not irrelevant. The land of the fairies is often represented as being within or under the earth's surface. Just as the paper established in the origin section the ancient Irish ancestors came to an accord with the Tuatha Dé Danann that established the realm of mortals above and upon the earth and the realm of faerie\Otherworld, within and beneath the surface of the earth (Briggs, 1967 Grimal, 1965 Lewis, 1994 Lindahl, 2002 Suilleabhain, 1963).

According to folk belief, a realm occupied by fairies or similar supernatural beings, is traditionally named Faerie. These lands are described in various ways but the main description asserts that the fairyland is beneath the ground, or underwater, or above the clouds. Like the other world of the ancient Celts, very often is depicted as a realm parallel to or overlapping the human "upper" world, yet by way of glamour and enchantment the realm is invisible and intangible to humans unless the human has what is called "faerie/second sight" or by other special circumstances by way of a faerie invitation or a magical artifact that dispels the glamour or enchantment (Briggs, 1967 Grimal, 1965 Lewis, 1994 Lindahl, 2002 Suilleabhain, 1963).

One might think that there are copious materials that reflect genuine and accurate knowledge of the Faerie but there really is not. As stated earlier surviving example of mythos and legends are found in medieval vellum manuscripts some found by happenstance in monasteries, sealed archaeological artifact findings, and pre-Christian materials denouncing the pagan deities and the western Catholic Churches' attempt to cover up or conceal the nature and recognition of local patron gods and/or spirits. What we know of Fairy today is the result of a phenomenon that is deeply rooted in the human psyche and it has transcended centuries to the present. If not for this theoretical shared transgenerational subconscious connection there would not be any relevance or need to remember or acknowledge the myth or existence of the Faerie (Briggs, 1967 Grimal, 1965 Lewis, 1994 Lindahl, 2002 Suilleabhain, 1963).

Results that formed are a shared consensus. Though "Fairy/Faerie" is based in limited medieval literary examinations and documented and compiled cultural oral traditions on mythological origins, histories, and confirmation of interactions on the conflation of island and European continental medieval storytelling and hearsay, a conclusion is that the "fairy" phenomenon is bona fide in that such widespread experience transcending centuries must have some basis in the true-life of the Medieval Age.

However as with anything when belief is diminished or lost so too are the paths and bridges. Taking a Jungian position for a moment it is considered that as a belief in actual fairies diminished, the land of faerie came to represent a land on the border of dreams, a place of make believe, the setting for fictional and fantasy stories where traditional limitations, whether physical, social, and psychological, no longer apply; the land of faerie becomes a place sought after because it is still held that it is a realm where wishes can come true. Apropos, the fantasy setting of the fairy tale can be perceived as a reflection of dreams and the human psyche. We can conclude that due to millennia of belief, interaction, and memory we may discover that the realm of faerie still exists within the overlapping layers of transgenerational consciousness and the totality of shared unconscious memories

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